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TRA MAT. FEB. 22. Washington's Birthda

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WEEKS BEGINNING WITH

MATINEE NEXT MONDAY

TWELFTHNICHT

OF POLICHINELLE

ANN.

With WM. R

THOMPSON

ROBSON

The Knight of La Mancha's Adventures Told in Weird Instrumental Pictures - Boston Symphony Orchestra Confuses an Attentive Carnegie Hall Audience.

In the spring of 1904 the musician's fancy lightly turns to thoughts of Strauss. The Boston Symphony Orchestra, having tried an unfamiliar work of that extraordinary discomposer on Philadelphia, brought it to New York, and last night at its fourth concert unmasked the thing before a meditative audience amid the cooling breezes of Carnegie Hall. The name of this work. heard for the first time in Gotham, is "Don Quixote." There was other music on the programme; some sceptics would omit the other." The concert opened with Smetana's "Bartered Bride" overture, and after the Strauss upheaval the orchestra played (ésar Franck's symphonic poem, "The Wild Huntsman," and Beethoven's seventh

None of these works need detain us now The caracolings of the tonal Pegasus of Mr. Strauss might fitly furnish several columns with food for type. But a "marciful man is marciful to his beast.". Let us not ride the critical Pegasus to the death. Mr Strauss calls his "Don Quixote" an introduction, theme with variations and finale fantastic variations on a theme of knightly character. That is a good deal of title, but it does not explain the half of this strange musical dream.

The general plan of the work is this: The introduction sets before us two leading themes, the one reresentative of Don Ouirote and the other of Sancho Panza. The former embodies the knightly aspirations and wildly romantic illusions of Quixote, and the latter the rude common sense o Sancho. The introduction, as a whole, depicts the plunge of Don Quixote into the study of the literature of chivalry and his increasing hallucinations. At the close of this introduction the two themes are set forth in clear opposition to one another. Then follow the ten variations. The

first deals with the fight with the windmill. The second treats with the battle with the sheep. The third sets forth the dispute between the Knight and Sancho about honor and the plain comforts of life. The fourth variation represents the combat between Don Quixote and the band of pilgrims. The fifth is "The Knight's Vigil." Don Quixote sits up all night because he ought to, and is rewarded by a vision of his Dulcinea. Variation VI. recounts the meeting with the false Dulcinea and the Knight's amazement at the actual appearance of his

The seventh variation depicts the ride through the air. The themes mount up-ward and the wind whistles (flutes in scrambling chromatics, harp, drum rells and wind machine behind screen. Wagner turns over in his grave and murmurs, "What a Valkyr Don Quixote would have made!") Variation VIII.—Don Quixote discovers an empty boat and tries to play "Lohengrin." That work not having been written the boat upsets, but the two are written, the boat upsets, but the two are saved and give thanks with wind instru-

ments religioso. Variation IX. tells of Don Quixote's meeting with the two monks, whom he believes to be magicians. He puts them to flight. The monks, being ridiculous, are represented by bassoons. Now comes throw of Don Quixote by the Knight of the White Moon. The finale shows the Knight, restored to his senses, making his 'ast will and testament and lying down to die.

goes without saying that this composition is utterly incomprehensible without the programme, which is elaborate and enters into infinitesimal details. But what boots it to discuss this point in the presence of the music of Richard Strauss? He is proclaims in no uncertain terms his faith that he can say whatsoever he pleases to

say in musical phraseology.
It is not strange, then, to find one prorious harmonie characterize admirably the well known endency of Don Quixote toward false conclusions." This is humorous comment, hough it be unintentionally so. Again, we when Strauss was inclined to poke fun at his own hyper-idealism.
Oh, when was that time? When did this

luge combination of egotism and humor see the ludicrous side of his own nature? "Den Quixote" was composed in 1897, and in the following year Strauss wrote "Ein Heldenleben," in which he bodied forth a magnificent proclamation his opinion his own glory. Did not this Gargantuan mean in this composition to unmaker speak his mind about the puny roman-ticists who could not write as did the author of "A Hero's Life?" Is not this St. auss's cism of his contemporaries? But no matter. "Don Quixote" is a mas-

erpiece of humorous composition. It is sorthy of the writer of "Til Eulenspiegel." t is saved from much censorious comment by its epithet of "fantastic." That word

The composition has all the familiar earmarks of its writer's style. The harmonies of it are at times outrageous, wicked, obscene. It snorts and snarls and barks and squeals. It writhes in a wild confusion f disordered counterpoint, which is superb in its shattering of all accepted patterns and its triumphant demonstration of the author's mastery of technic. For in all the mad reeling of sounds, in this tumultuous orgy of dissonance and screaming instrumentation, a clear and tangible musical design is manifest. The fundamental themes are always in evidence; their con-These are Rabelaisian variations, indeed, but they are variations nevertheless,

The instrumentation is magnificent

its daring, in its p cturesqueness and its wonderful ingenuity. Take the single episode of the fight with the sheep. What an amazing piece of instrumental imitation it is, to be sure! Possibly it is not a lofty musical achievement to make an orchestra imitate the bleating of a flock of sheep, but done as Strauss does it, it cannot fail but done as Strauss does it, it cannot fail to fill the mind with speculation as to the resources of music in gross materialism. Here is not a single sheep, but a whole flock, old ewes and hoary rams, fresh muttons and shambling lambkins. You can hear every one of them—always providing, of course, that you know the composer is writing about sheep. Otherwise you might fancy that this was a description of a one-eyed Cyclops with a bad cold in his head. In the theme of the pilgrims, solemn as it is, there is a rich vein of humor. The ride through the air is not music at all: heaven alone knows what it is, but all: heaven alone knows what it is, but it is wonderful. In the death scene the tremolo of strings represents the chills of a fever. It is the old literal Strauss of

shown us that he has a huge fund of Gulliverke humor. He has again set before us composition of which the technics are simply stupendous. There is no other man living who can write with such complexity, yet with such absolute mastery of form. There is not now, and there never was, another master who dared to outrage the nature of instruments as he does, yet he almost justifies his tortures by the re-

Whether all this detailed tone-painting is true musical art is a question which is bound to trouble the sincere mind. Certain it is that such music without the key is incomprehensible. Equally certain it is that there is in it a vast amount of crass ugliness. But let it be said that there is also much that is beautiful when considered simply as absolute music. Of high sidered simply as absolute music. side much that is beautiful when considered simply as absolute music. Of high thematic invention there is not a great deal, yet the motives are thoroughly characteristic and perfectly adapted to the composer's purpose. Heve we a right to ask for more than that?

undoubtedly afraid to accentuate some of the vicious harmonies, and let their characteristic discordant notes sink into retirement. But the tonal web was gorgeous in its richness and splendor of color, its solidity, and its rounded sonority. Mr. Krasselt played the formidably difficult 'crilo solo admirably, and Mr. Zach was successful with the loss and in Zach was successful with the loss and splendor of color, its solidation in the loss and splendor of color, its solidation in the loss and splendor of color, its solidation in the loss and splendor of color, its solidation in the loss and splendor of color, its solidation in the loss and its solid cessful with the less exacting viola solo.

"DIE ZAUBERFLOETE". SUNG.

Volunteer Chorus and Scratch Grehestra for German Press Club Benefit.

"Die Zauberfloete" was sung last night at the Metropolitan Opera House for the benefit of the German Press Club, and the house was packed. The performance enlisted the services of Mmes. Sembrich, Ternina, Gadski and Seygard, and MM. Kraus, Kloepfer, Goritz and Reiss. Felix Mottl conducted.

There was a matinée performance of Faust" yesterday afternoon in Philadelphia and it was not possible for the chorus and orchestra to return in time for last night's representation. So an extra orchestra, supplemented by some of the regular players, provided the music. Two German singing societies supplied the male choruses.

The greatest problem for the orchestra will come on Monday. The matinée of "Parsifal" begins at 11:30. It is scheduled to close at 5:15. At 8:15 the evening performance of an act from "Mefistofele," "Cavalleria Rusticana" and "Coppelia" begins, to last until 11:30. That makes hearly nine hours for the orchestra.

Mr. Conried said last night that the same musicians would play at both performances. They receive extra pay, of course, but muiscians this year, with the frequent rehearsals and performances, have earned more than any orchestra ever did at the Metropolitan. Hence, their willingness to attempt such a task on Monday. orchestra to return in time for last night's

VERONICA LEAGUE CELEBRATES.

A Thousand Women in Paulist's Church to Keep Its Anniversary.

The tenth anniversary of the founding of the Veronica League was celebrated last night at the Church of St. Paul the Apostle Fifty-ninth street and Ninth avenue. The league is a temperance organization of Catholic women. Working women comprise the membership and more than a thousand were present. Only two men were allowed in the church. They were Father Doyle, who presided, and the Rev. W. J. Shanley, rector of the Cathedral at Hartford, and head of the Catholic Temperance Union of America, who delivered an address. Father Shan-

ley said:
"The future of the nation rests on the women of the middle classes. It is cumbent on these women to restrict the cumpent on these women to restrict the evils of drinking and gambling among the women in a higher sphere. Drinking in high society has become a fad and what-ever has the stamp of fashion on it, goes. To prevent the adoption of drinking cus-toms among the working women the Vertoms among the working women the Ver-onica League and such organizations are

banded together. In this lies one of the greatest hopes of the Amercan nation."

A handsome Bible was presented to Miss Steely, the director of St. Elizabeth's band. There are twenty-six bands of the league in this city. That of which Miss Steely, it the director of St. Elizabeth's band.

SKINNED BY "WIRE TAPPERS." chenectady Sports Caught by a Scheme to Beat the Poolrooms.

SCHENECTADY, Feb. 18 .- A gang of swindlers have been successfully working a scheme in this city for several days past and have just been driven out of town by the exposure of their methods in a local newspaper. The men pretended to be expert telegraphers, and they caught several men with money and sporting proclivities by a scheme by which they were to tap wires and get first news of the results of races, and thus beat the local poolrooms.

The men said that they had telegraph instruments in a pawnshop, and needed only money enough to get them out of pawn and hire a building in a nearby place, where claims in no uncertain terms his faith the can say whatsoever he pleases to in musical phraseology.

It is not strange, then, to find one promme annotator declaring that certain they demanded another \$75 for some additional paraphernalia they pretended was completely appropriate the introduction.

bled further.

The latest victim is a Utica man, who is here on a visit to his son, who is employed here. The swindlers got only \$40 out of this man when they became alarmed

ecessary, the man quit, refusing to be

NEW HOSPITAL FOR CHILDREN To Be Maintained at the Seaside for Non-

Pulmonary Tuberculosis Cases. he Condition of the Poor has appropriated \$15,000 to be used for the maintenance at the seaside of children under 15 suffering from non-pulmonary forms of tuberculosis. This will be the first seaside hospital solely for tuberculous children to be maintained

in America. The association was led to make this experiment by reports made to its board of managers by John Seely Ward, Jr., who last summer visited various inland and seaside hospitals for consumptives in different parts of France. The funds are not taken from the general relief work of the association, but from funds given for its fresh air work.

TO HELP A HOME FOR CHILDREN. A St. Valentine's Bazaar at Mrs. H. H.

A St. Valentine's bazaar was held yesterday afternoon and evening at the residence of Mrs. Henry H. Rogers, 26 East Fifty-seventh street. There were many buyers, and the Messiah Home for Children will be materially benefited by the receipts. In charge of the tables were Mrs. Minot J. Savage, Mrs. Milbert B. Cary, Mrs. August Zinser, Miss Stevens, Mrs. Henry Bischoff, Mrs. Charles S. Horner, Mrs. Samuel Untermyer, Mrs. G. H. Tucker, Samuel Untermyer, Mrs. G. H. Tucker, Mrs. Eustace Conway, Mrs. William Evarts Benjamin, Mrs. John Ames Mitchell, Mrs. Rodgers and Mrs. Arthur H. Cilley.

For the Crippled Children. An entertainment for the benefit of the classes for crippled children in the Avenue B and Phelps schools will be given at Sherry's on Friday afternoon, Feb. 26, under the auspices of the Children's Aid Society. There will be monologues by Miss Beatrice Herford and songs by Mr. Francis Rogers. Tickets at \$3 each may be obtained of Miss Mabel Irving Jones, 784 Fifth avenue.

Washington Society Notes.

WASHINGTON, Feb. 18.-Miss Roosevelt has gone for a visit to her grandmother Mrs. George C. Lee, in Boston, where she

will remain for some time. Senator and Mrs. Depew will entertain at dinner to-morrow night, and also on Feb. 24 and 27. Miss Anna Depew Paulding will join them here in a few days.

Señor Calderon, the Peruvian Minister, and Señora Calderon entertained a dinner

party to-night.
Freiherr von Dem Bussche and Freifrau
von Dem Bussche of the German Embassy entertained a dinner party to-night com-plimentary to Senor Meron, Minister from

he Argentine Republic. Representative James W. Wadsworth of Geneseo, N. Y., gave a dinner to-night at the Alibi Club complimentary to Speaker Cannon. Sixteen prominent members of

he House completed the party.

The wedding of Miss Louise Bradbury Augusta, Me., and Daniel Wilson was cele-brated yesterday in St. Thomas's Church, poser's purpose. Heve we a right to ask for more than that?

The work was beautifully played, too beautifully in places. Mr. Gericke was brought of white roses.

DOINGS AT THE THEATRES.

ELIZABETHAN "TWELFTH NIGHT" WITH SCENERY.

A Conversion Which Seems Like a Joke on Ben Greet-"La Revolt" Produced at the Empire-An Ante-Ibsenite "Doll's With a Nora Who Comes Back.

A month ago, when Viola Allen and her company were playing "Twelfth Night" in Boston at the same time that Ben Greet was presenting his version of a sceneless Shakespeare in this comedy, a controversy raged in one of the local newspapers, the Evening Transcript, about that very important question: Did Shakespeare use scenery? Several stage "sharps" and doctors of the drama pitched headlong into the boiling symposium and mangled history, truth, probability and possibility in their endeavor to prove that the Elizabethan stage was ught else than it was.

to the point. He said in relation to the work of the Elizabethan Society: "At first we gave many of the plays of Shakespeare, as nearly as we could, after the manner of the poet's own time. I may mention as an the poet's own time. I may mention as an instance that we acted 'Henry V.' in the duration of time that Shakespeare evidently designed, viz., 'two hours traffic on our stage.' There are many opinions as to the way Shakespeare, were he living, would like to have his plays acted, and around this one phrase—'the two hours traffic on our stage'—has raged all the war of critics. Shakespeare must have meant that if his plays were acted as he wrote them, there should have been 'two hours traffic'—of should have been 'two hours traffic'—of something. Now the question: Was it two hours of scene shifting, or two hours of talking? The modern stage manager seems to have decided that there should be two good hours of scene shifting as against one hour of Shakespeareing. We of the Eliza-bethan Stage Society will have naught to do with set scenery; we give these plays or a stage constructed as nearly as possible on the lines of the Elizabethan playhouses the Globe, for choice."

Now, avoiding as being quite useless, all this extraordinary pother over reviving archaic conditions-at which revivals the poet would shrug his sensible shoulders; all this talk about non-essentials, when the chief thing is whether the actors interpret the poet's lines beautifully setting

aside all this empty discussion, with its cheap and specious scholarship, let us come to the joke of the situation.

Miss Allen, unluckily, is ill. Her scenery is idle. A little bird has gossiped the length of the Rialto that Mr. Greet, through Charles Frohman, has asked for Miss Allen's scenery. He, you may know, is to present "Twelfth Night" Monday afternoon next at the Knickerbocker Theatre with Wynne Matthison, the woman with the glorious voice, as Viola. It is to be given "with the original text"—whatever that phrase means add that the woman teacher the country that we wint and after the quaint fashion of the quaint

Elizabethan society.

Possibly that is the reason the manager desired the scenery of the Allen produc-

We recall with retrospective glee the rage of old-time critics over an ending Richard Wagner tacked on an overture of Gluck's. We know of idiots, musicians and actors, who play obvious misprints in the text of Beethoven and Shakespeare. Some one tried to put trombones in an early symphony of Beethoven, and was critically burnt at the stake. "Artistic irreverence" is a phrase that covers a multitude of mediocrities. We can no more expect to play Shakespeare as Shake-speare wished his work to be interpreted, with or without scenery, than we can transpose our imaginations to the times of sophocles. Indeed of the two the Greeks nearer than the Elizabethan.

is nearer than the Elizacethan. So deuce take your scenic or your non-scenic Shakespeare, if the poetic spirit be absent! Mr. Greet and Miss Matthison play Malvolio and Viola with a beautiful sense of the eternal fitness of the characters—at least, so we are told by credible Roston criticism. Let the scenery be Boston criticism. Let the scenery be poor, if the acting doth but wax rich.

But the joke is on Ben Greet—so the little gossiping bird says. We won't vouch for the truth of its malicious song.

Empire Theatre was the first performance in this country of Villiers De L' Isle Adam's "La Révolte," a one-act play published in 1870, nine years before Ibsen's "Doll's House." The comparison of the two plays is inevitable. It is generally acknowledged by Ibsen editors that poor, crazy, fantastic Adam anticipated the Norwegian with his portrait of the modern woman in revolt. Elizabeth in his play leaves her husband and child for a freer, nobler life! But unlike Nora, she returns. And it is this difference that proves the superior dramatic instinct of Ibsen. Whether or no you agree with him that Nora Helmer was a fool and a bad one at that, there can be no manner of doubt as to the effectiveness of her action in a dramatic sense. Any character's return on the stage is usually fraught with danger. Our sympathy vanishes at the weakness of Elizabeth, who, ishes at the weakness of Luzdoen, who, after her icy tirade, in which she turned the mean little soul of her husband inside out, leaves him only to sneak back a few hours later. Her spirit is too broken to face a later world. Possibly the column world. cold world. Possibly the cabman was insolent to his solitary "fare"; possibly her feet were chilly. She returns, her husband mocks her, she sadly remarks: "Poor man, poor man!" and the curtain

The large audience of women gnashed its collective teeth vesterday afternoon. "Coward" was mentally hurled at the unfortunate woman. After all Nora is braver. Better still, Nora is more theatrically effective. Far be it from us to impugn the sincerity of Daddy Ibsen-but he dearly

situation! "The Revolt" was depressingly bad in its presentation. A prematurely aged youth and a stout-built lady with the demeanor of and a stout-built lady with the demeanor of a sybil on a glacial tripod participated. There were several other pieces given: "Belladonna," by C. A. Bratler, and "The Prude's Progress," by Jerome K. Jerome and Eden Phillpotts—cold Tom and Jerry. It occurs to us that this monotonous play, with its half-baked Dickens sentiment, was once called by another name, though was once called by another name, though

"Much Ado About Nothing" will inaugurate the Century season at the Bijou tomorrow night, the worst possible night in every way that could have been selected. Not only will it be impossible to review the affair with critical fulness, but Saturday night is of itself not a happy one to begin an important theatrical enterprise. This Mr. Rosenfeld knows as well as any

VIOLA ALLEN WORSE?

Contradictory Reports About the Actress From Manager and Hospital.

The business manager for Viola Allen, the actress, who underwent an operation for mastoiditis the other day, sent word to the newspapers last evening that Miss Allen had passed a bad day at the New York Eye and Ear Infirmary. Despite the precautions taken, he said, Miss Allen took a chill on Wednesday and yesterday had a bad attack of neuralgia. The wound made at the operation, he added, had become

at the operation, he added, had become inflamed.

At the hospital explicit denial was made that Miss Allen had had a chill or neuralgia. It was said that she had improved steadly, and without the slightest interruption, since the operation.

Vandeville Theatre to Reopen Monday. After four out of town performances, Arnold Daly and his company will reopen the Vaudeville Theatre with a holiday matines next Monday. "Candida" and "The Man of Destiny" will be played. LIVE TOPICS ABOUT TOWN.

New York's social season ended on Wednesday, for it is improbable that post-Lenten weeks will bring forth any elaborate entertainments. Dinners and musicales will be the most that the penitential season will enjoy. Other years have been much more brilliant socially than the season just ended, and it is probable that the arrival of Ash Wednesday was welcomed with more warmth in some quarters than it had ever been before. Persons who for reasons of their own did not care to entertain this year, although in the ordinary course of affairs they might have been expected to, are now relieved from any obligation in that respect by the excuse that it would be bad form to do so at this period of the year.

On the iron fire escape of a business building there has stood for more than a year a figure resembling a woman. Passengers on the elevated trains who are carried by the house always wonder how it happens that the figure standing there with arms outstretched is to be seen at all hours of the day. Travellers in the night tell of their surprise at seeing this apparition dimly in the darkness as the lights from the swiftly moving train fall for a second on the red brick building. The crowds carried southward every morn-ing to business are as mystified as the others. Ben Greet's contribution was very much ing to business are as mystified as the other as to the meaning of the sight; but al surmise that the wooden dummy, having served its usefulness as a model in a dresfactory, has been put on the fire escape to get it out of the way.

"There may be an oversupply in the apartment hotels," said an agent yesterday, "but it is undoubtedly true that the present winter has made the demand so great that there will probably be few vacant rooms there will probably be few vacant rooms in these places next winter. The advantage of steam heat, electric light and hot water at all times, whatever the weather may be, has impressed a great many persons with the superior advantages of these hotels as places of residence. So we expect that next year the desire to get into these houses will fill them all up."

The Old Slip police want no more mas cots. Last week a dog wandered into the station and they adopted him at once. They made him a collar ornamented with police buttons, named him and fed and petted him. The dog remained in favor just two days. Then one of the men, going into the back room, found the pet at play with the belief sof two of the men who were asleep upstairs. Before the helmets could be rescued he had torn the crowns out of each. The thermometer was about zero, the owners of the helmets had to go on duty at midnight, and it was too late for them to get new ones. They had to patch up their damaged headgear as best they could, but the S. P. C. A. was summoned to get the dog at once.

A young benedict dropped into a Brook lyn café the other night in spite of expostulations from friends who tried to coax him home by assuring him it was only necessary to assert himself to be morally strong, and forever afterward be the boss there. It was his first offence, and after repeated urging from the friends he declared himsel

"It's no use, fellers-hic-I can't do it She is shert'nly my s'perior, an' nuzzer thing, her mother's there. Zat redushes me t' absolute zero. Wife's all ri', but me t' absolute zero. Wife's all ri', but mommer is It, positively It, and I—well I—am nit, negatively nit."

And they only did get him out when the proprietor closed up.

The legion of East Side urchins, whose only play ground is the street, have made the most of the snow this winter. There are few hills steep enough for coasting in that part of the city, but that doesn't matter. The children improvise hills, as they make sleds—cut of nothing. Sometimes the street was full of snow-

piles, shovelled up by Commissioner Wood-bury's men. Then the children slid down the heaps of snow, though the distance wasn't more than six feet. After the loose snow was carted away they wore a on the asphalt pavement. As for s on the asphalt pavement. As for sleds, those who had none used shovels, barrel staves, boards—anything in fact that would slide. A stranger marvelled to see two little fellows sliding down a slight incline on a milk can, both astride of it like a horse. "That's pretty good," said the cop who as watching, "but I can tell you a better one. The other day I saw a boy sliding down there on four tomato cans. one in each hand and one on each foot, and he was sliding down that hill on all fours. He was the envy of the whole neighbor-hood and in half an hour a dozen boys were sliding down that hill on tomato cans.

You can't beat the East Side boy." It is a modest enough restaurant, with some of the refinements of more expensive places. In the appearance of two men who sat in it the other day there was nothing which particularly suggested the backwoods, though their tanned, healthy faces would have told an attentive observer that they were not town dwellers. At the end of their meal the waiter brought around the small brass finger bowls in use in the place and stepped back to prepare the check.

The diners looked at each other, then at the finger bowls. Then in succession they fished out the slice of lemon, squeezed it in the water, sprinkled in a little powdered sugar, and solemnly drank the mix-ture, perfectly unaware that they had not done the right thing.

"They're not the only ones," said the aiter. "When you read about such things in the comic papers, you think nobody does that any more, just as you think nobody really buys gold bricks or packages of green goods. But I guess they do, just as much as they ever did."

The spirit of the nation which invented the trust and has beaten all comers in the art of selling things to the rest of the world, cropped out in a little incident near the Cortiandt street ferry yesterday, though puny and slight were the bodies that held it.

They were four little boys keenly competing at the ferry gate for chances to earn a few cents by carrying packages. When the ferryboat came in it brought one opportunity, but only one. She who could make it remunerative was a colored woman, gorgeously arrayed. In one hand she held a suit case and in the other a bundle, and at the same time, with great difficulty, she held in both hands her trailing skirt to hoist it out of the mud. But to all cries of "Carry your package," "Take it to the elevated fer a nickel," she turned a deaf

elevated fer a nickel," she turned a deaf ear and trudged up the street.

There was a consultation among the rivals. Then one boy crossed the street and sped swiftly ahead. The other three followed the woman with derisive cries: "Look at them feet! Did you ever see 'em beat?" "If she wasn't so mean, she could hold up her skirts without showin' 'em." "Maybe she ain't got a nickel." m." "Maybe she ain't got a nickel."
And then, when the woman, goaded to

desperation, was about to turn on her tormentors, there approached from the front the fourth conspirator with the in-dignant air of a Sir Walter Raleigh. With a "G'wan, yer lobsters!" to the boys behind, he lifted his cap to the woman.

"Carry yer suit case, lady? Take it to the elevator fer a dime. Them fellers oughter be ashamed of theirselves."

He got the job, and ten minutes later the four conspirators were shooting craps for the profits. Among the many folks stranded in New York not the least interesting are the students

from colleges within a radius of a hundred miles or so. A recent graduate who works at night, and consequently has to sleep late, was awakened from a sound sleep the other day by an insistent telephone. This was the conversation that followed:

"Why, hello! What are you doing in New York?" "Oh, I just came down from college for a couple of days. Say, can you lend me some money? I am at the Grand Union." "How much do you want, four or five dollars?"

"I've got to have twenty.
"What! Why, you live in Thirty-seventh

PUBLICATIONS.

PUBLICATIONS.

JEWEL of SEVEN STARS By BRAM STOKER, author of "Dracula"

An absorbing story of Egyptian mystery that hangs over the tomb of a queen of ancient Egypt, where strange preparations for her resurrection are discovered by an English scholar. He undertakes to carry out plans of the dead queen, a mystery after mystery develops. The Egypt-ologist's caughter seems possessed at times by the dead queen's soul-her personality changing under the very eyes of her dismayed lover. The climax is most astonishing

HARPER @ BROTHERS, NEW YORK

street, and you are only five blocks from

there now. Why don't you go home for a loan?"

"Can't. I'm not supposed to be down here; that's why. Besides, there are two other fellows with me, and we haven't a cent to buy our tickets back to college. You'll have to send it but personners become You'll have to send it by messenger, because we haven't paid for our breakfast yet." And the alumnus sighed, but paid.

MUST NOTARIES SOLEMNIFY? Recorder Doubts the Validity of the Gabble Oath of Commerce.

Recorder Goff is in doubt whether a man s properly sworn unless he has been put nto a solemn state of mind before an oath is administered to him. To determine this delicate question he is having the District Attorney and counsel for Lawyer William Nichols, who is being tried for subornation of perjury, prepare briefs that are to be submitted this morning. It was on the examination of Samuel R

Frederick, a commissioner of deeds, who took the acknowledgment of Charles Stereks in regard to his ownership of property described in bail papers, that the Recorder raised the question. "Did you get him into a solemn state of

ind?" asked the Recorder.
"I don't know that I did," replied the vitness.
"Did you impress upon him the importance

of the occasion?"
"Not particularly, so far as I remember,'
said Frederick. "I just took his acknowl-

"Then I am in doubt whether perjury was committed," said the Recorder. "Couldn't the case be submitted for attempted subornation of perjury?" asked District Attorney Jerome. The Recorder said he was in doubt, and

ne adjourned court while the lawyers are cooking up the laws to see if there is anything in the statute books that permits a man to take an oath in an offhand manner. Stercks whom, it is charged, Nichols suborned pleaded guilty to perjury and is doing time for it. He was brought here and was a witness against Nichols.



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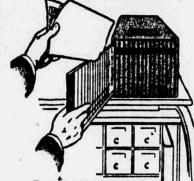
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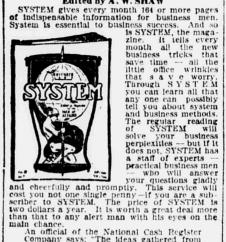
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